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APPLETON WISCONSIN
FREDERICK VANCE EVANS
DEAN

Conservatory Terms and Vacations

The scholastic year begins and ends with that of the College of Liberal Arts and is divided into two semesters.

Dean Evans will be at the Conservatory to receive and classify pupils two days prior to the opening of each semester.*

September 17-18	Tuesday and Wednesday		Registration Days.
September 18	Wednesday	8:00 A. M.	First Semester Begins.
September 24	Tuesday		All-College Day.
November 16	Saturday	9:00 A. M.	Mid-semester Examinations.
November 27	Wednesday	4:30 P. M.	Thanksgiving Recess Begins.
November 30	Saturday	4:00 P. M.	Thanksgiving Recess Closes.
December 20	Friday	4:30 P. M.	Recitations Close.

CHRISTMAS RECESS

1919			
January 4	Saturday	4:00 P. M.	Recess Closes.
January 30-February 3			Final Examinations.
February 3	Monday	5:00 P. M.	First Semester Closes.
February 4-5	Tuesday and Wednesday		Registration Days.
February 5	Wednesday		Second Semester Begins.
March 26-April 2			Spring Recess.
May 30	Friday		Decoration Day.
June 5-11			Commencement Week.

* In France on leave of absence, 1918-19.

Lawrence College Bulletin

VOL. XVII AUGUST, 1918 NO. 16

The Bulletin is Published Monthly at Appleton, Wisconsin, by the Board of Trustees of Lawrence College

CONSERVATORY CATALOGUE

SEASON 1918-1919

Entered at the Postoffice at Appleton, Wisconsin, as second class matter, Oct. 6, 1909, under the act of July 14, 1896

Foreword

Lawrence Conservatory offers extensive courses in practical and theoretical study of music and is designed to fit students for the profession as composers, theorists, teachers, artists or critics.

It aims at scholastic standards and methods and to this end the general plan of the Conservatory is modeled after that of the College of Liberal Arts of Lawrence College, with four year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music, expression and art, as a part of general culture or as an accomplishment, aside from the regular courses.

The courses have been arranged in pursuance of this plan and develop in carefully graded sequence from the first lessons of the child to logical culmination in artistic maturity.

The fine building and equipment of the Conservatory, the ability and experience of the faculty, the thoroughness of the courses, the high standards maintained, and the personal supervision that is brought to bear on every department, have created conditions peculiarly favorable for well rounded work.

Lawrence Conservatory, because of endowment, is freed from the necessity of making concessions which financial considerations usually impose, thus being able to maintain exceptionally high standards for graduation.

The Conservatory issues Teacher's Certificates, Diplomas, and confers the degree of Bachelor of Music, by authority of the state of Wisconsin.

A careful perusal of the advantages and features herein set forth will force upon any open-minded reader the conclusion that Lawrence Conservatory of Music enables any student to receive as complete and finished a musical education as can be offered by any musical institution at home or abroad.

FREDERICK VANCE EVANS, Dean,

Appleton, Wis.

FREDERICK VANCE EVANS
Dean Lawrence Conservatory of Music

Samuel Plantz
President of the College

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Faculty of the Conservatory

SAMUEL PLANTZ, *Ph.D., D.D., LL.D., President of the College.*

FREDERICK VANCE EVANS, *Dean of the Conservatory; Conductor and Professor of Singing.*

Dean Evans is established in a position of prominence throughout the country. Is recognized as a Conductor, Basso and Instructor of exceptional merit. Has sung extensively throughout the United States. Conducted large choral clubs with leading Orchestras. Instructors in voice as follows (names given in order): Alexander Emslie, Dr. M. L. Bartlett, Frederick Howard, William Nelson Burritt, George Henschel, William Shakespeare and George Ferguson. These names reveal the fact that his study has been partially pursued in Europe. Also a student in Theory, Conducting, Musical History, and Instrumentation under Dr. Percy Goetpchius, Dr. Frank Damrosch, Waldo Pratt, Thomas Tapper and Otto Crist, respectively.

(With an understanding of the requisites of artistic training the Dean has assembled a faculty, the members of which are prominent both as artists and teachers. Although possessing all the advantages which accrue from contact with the foremost European masters, the spirit of the School is distinctly American.)

LUDOLPH ARENS, *Professor of Pianoforte and Theory.*

Education began at Mayence, Germany. Graduate Ohio Wesleyan Conservatory; also Cincinnati Conservatory. In Europe under Mason, Bohlman, Krauper, and Richard. Specialized for years in Harmony, Analysis, Counterpoint, Instrumentation and Composition. Extensive experience of over fifteen years as artist and teacher. Brilliant Pianist and Pedagogue.

ELIZABETH HALLENBECK GILBERT, *Soprano Professor of Singing.*

Studied piano from age of six. At fourteen entered Stanley Hall, Minneapolis, where musical study was continued under Clara B. Strong. At sixteen went to Anne Brown's school for girls in New York City. Studied voice with Madam Standish and piano with Madam Cornella Dyas, New York City. Voice in Chicago with Amey Major, Madam Grace Saltonstall, Madam Chase, Herman DeVries. Several years at Cosmopolitan School of Music, Chicago. Eight years continuous study with Lucile Stevenson, Chicago.

CARL J. WATERMAN, *Professor of Singing and Public School Methods.*

Lawrence College 1905. Graduated American Conservatory Chicago, in Public School Music Methods, 1910. Studied singing with Karleton Hackett, Chicago, Mr. and Mrs. John Dennis Mehan and Charles Norman Granville, New York City; studied school music pedagogy with Chas. H. Farnsworth, Columbia University, New York. Teacher of vocal music at Industrial School, Waukesha, 1906-1909. Present position since 1910.

PERCY FULLINWIDER, *Professor of Violin.*

Four years at the College of Music of Cincinnati in study of violin under Jose Marien, 1903-1907; in college orchestra and ensemble classes during the entire time; also studied Harmony, sight-singing, ear-training, history of music, etc. Member Cincinnati Symphony Orchestra 1906. Member Marien String Quartet two seasons. Three years in charge of Violin Department Dakota Wesleyan University 1907-1910. Present position since 1911.

MASON SLADE, *Professor of Organ.*

Organist St. Pauls Church, Des Moines, Iowa, at the age of eighteen, Afterwards St. Thomas Church, Abraham Lincoln Centre, St. Andrews Church, Christ Church, Chicago. Church of the Holy Trinity and Christ Church (English), Paris, France. Has appeared extensively in recital in America and Europe including three hundred recitals at the Louisiana Purchase Exposition, St. Louis, Pan American Organ, Buffalo, N. Y., Auditorium Organ, Chicago. Studied Organ with Harrison M. Wild, Chicago, and Alexandre Guilmant, Paris, France.

NETTIE STENINGER FULLINWIDER, *Instructor in Pianoforte, Elementary Harmony and History of Music.*

Studied with Mrs. Clara Hammarstrom, Miss Mame Langdon, Marc Lombard and Eugene Skaaden. Senior in piano and graduate Teachers' Training Course, Lawrence Conservatory,1912.

LILYAN BRADEN, *Teacher of Pianoforte.*

Preparatory work at Cincinnati College of Music. Entered Lawrence Conservatory in 1914, received Teachers' Certificate in 1915 and in 1916 the post graduate diploma. Completed two years as faculty member.

RUTH SCHUMAKER, *Violin.*

Several years an artist-student of the conservatory, received her entire training from Professor Fullinwider; successful both as teacher and performer.

AIMEE BAKER, *Instructor in Drawing and Applied Design.*

Studied in Illinois Art School, 1893-1894; in Art Institute, 1895-1896; in Academy of Fine Arts, Chicago, 1906-1907; in Applied Art Summer School, 1909; in Prang Summer School, 1911; Teacher of Drawing, Northland Academy, 1894-1895; Portraiture and Illustration, Chicago, 1896-1900; Teacher of Drawing in Appleton Public Schools, 1908.

MARY MARGUERITE ARENS, *Instructor in Expression.*

Graduate Columbia College of Expression; Studied privately two years with Ella Wilson Smith, specialized with M. Catharine Lyons. Eight years experience as teacher and in public work. Formerly member faculty Providence Academy and MacLean School of Expression.

J. G. Mohr, *Instructor in Piano Tuning.*

Lawrence Conservatory provides a complete course in this important work. Mr. Mohr is excellently qualified and has had much success in this work. See outline of this course in subsequent pages.

Albertine Gefken Dewitt.

Teacher of experience of conversational French. Member of this faculty during past season. This course is essential to voice students.

In a Nutshell

The advantages of study in Lawrence Conservatory may be briefly summarized as follows:

A building, entirely devoted to music; beautiful in architectural design and complete in its appointments.

Atmosphere of Lawrence life a decided advantage.

Lawrence Conservatory presents *no uncertainty* as to quality of instruction.

Each teacher a specialist.

Courses carefully arranged to give *well rounded* education.

Narrow or *one-sided methods* impossible where courses include several specialists.

Choral Society, Glee Clubs, Orchestra, Band, *all accredited,* and maintained without cost to the student.

Progress of students not dependent on amount of tuition paid.

A Conservatory where loyalty and *happy social life* are no small factors of attractiveness.

Degrees, diplomas or certificates from Lawrence Conservatory are accredited throughout the country and serve as *credentials of adequacy* to all who possess them.

Concerts and recitals by members of the faculty, and visiting artists, presenting the best works of classical and modern masters, *free to students.*

In church music, the opportunity of becoming familiar with the discipline and routine of good chorus choirs.

The opportunity of taking *collegiate studies* in connection with regular courses.

Improved and *practical methods* of teaching harmony, counterpoint, composition and public school music.

Instruction in *Lawrence Conservatory "not the cheapest, but the best."*

By *adhering strictly* to the schedule of work, Lawrence Conservatory of Music begs to assure the musical profession and public that *no student* will receive either a certificate, diploma or degree from this institution without meeting the full requirements.

The faculty, after a student has had opportunity to demonstrate for or against entering the musical profession, *does not hestiate* to advise one against continuing in his studies if it is too evident that only failure and disappointment must ultimately follow.

In spite of the general depression occasioned by the War, matters at Lawrence Conservatory are moving with the usual spirit and interest. The various teachers are busy, and the attendance of students has increased beyond previous years. In fact an addition to the building and equipment was required to accommodate the increased enrollment last Fall. Indications are that a further enlargement of the plant and equipment as well as the teaching force will be required by the increase this Fall.

NOTE:—Collegiate work is urged as a valuable asset to the musician. A reading knowledge of the languages is almost an essential requirement.

Peabody Hall

ERECTED A. D. 1909

In bestowing his great gift George F. Peabody not only enriched the city of his adoption, but conferred an inestimable boon upon the student of music; for in no other city are more favorable conditions for serious study to be found. Designed and especially built for the Conservatory, the spacious quarters are superior in location and equipment.

Lawrence Conservatory of Music, Appleton, Wisconsin
One of the Foremost Conservatories of Music

MANAGEMENT

The management of the Conservatory is under the personal supervision of the Dean, Frederick Vance Evans. The close relationship between Lawrence College and the music department is mutually advantageous and of distinct profit to all conservatory students.

Dean Evans' Studio

Main Hall, Lawrence Conservatory of Music

Main Hall, Lawrence College

LUDOLPH ARENS
Pianist

NETTIE STENINGER FULLINWIDER
Pianist

LILYAN BRADEN
Pianist

The Pianoforte

A systematically developed technical foundation is the first requisite in piano-forte playing. This is accomplished by carefully selected and graded exercises and studies designed to bring about that control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. The works of Mozart, Haydn, Beethoven, Schumann, Schubert, and Chopin are also used, but not to exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, interpretation becomes a special study, and characteristics of each of the great tone-poets must be well grasped. The various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance.

(Outline of Piano Course)

FRESHMAN

Correct positions, hand culture. Scales.
First instruction books by Kohler, Beyer, Libert and Stark.
Loeschhorn op. 65, Kunz 200 canons, Bertini op. 100. Duvernoy op. 176. Burgmueller op. 100. Czerny op. 453 and 139. Studies by Gurlitt, Krause and others. Easy Pieces and Duets. Sonatinas by Kuhlan, Clementi, Diabelli, etc.

SOPHOMORE

Scales, Chords and Arpeggios. Zwintscher, Scales.
Libert and Stark, school of scales. Kohler op. 50, Duvernoy op. 120, Loeschhorn op. 66, three books. Bertini op. 29, Krause, Trill studies. Wolff, The Little Pischna, Heller, op. 47 and 45. Lecouppey, L'Agilite. Heller op. 46. Bach, Little Preludes. Czerny studies. Advanced sonatinas. Easy Sonatas by Haydn and Mozart. Pieces by Raff, Mendelssohn, Schumann, Dussek, Grieg and others.

JUNIOR

(At least 6 hours credit in piano must be secured before Junior Classification. These credits must be recorded before the sixth week of the First Semester is over.)
Scales, Chords and Arpeggios continued. Keyboard technics in all keys. Plaidy Technical studies. Bach Two part inventions. Czerny Velocity studies. Bertini op. 32. Loeschhorn Octave studies. Jensen Etudes op. 32. books 1 and 2. Cramer Buelow studies, book 1. Sonatas by Haydn and Mozart. Easy Sonatas by Beethoven. Pieces by Chopin, Weber, Mendelssohn, Schumann, Grieg, Seeling and others.

Ensemble Classes

Free Classes in ensemble playing on two pianos, two performers at each piano.

Arrangement of Mozart Overtures, Haydn and Mozart Symphonies.

Overtures by Auber, Bellini, Mehnl, Boieldien, Nicolai, Rossini, Flotow, Herold and others.

NOTE:—The foregoing courses of study including two years of Harmony, one year of Musical History, and the course of Teachers' Training are the requirements for the Teacher's Certificate Course.

SENIOR (DIPLOMA)

Hanon, Pianist Virtuoso.

Pischna-Rehberg 60 daily studies. Cramer-Buelow studies continued.

Clementi Gradus. Bach Three part inventions and Suites.

Jensen op. 32, Book 3. Czerny op. 740. Mertke Octave School.

Sonatas by Dussek, Clementi, Weber, Schubert, Beethoven.

Concertos by Mozart, Hummel, Weber and Mendelssohn.

Advanced Classical and modern compositions. Third Year Harmony, Analysis and Counterpoint.

The playing of a composition prepared by the student without the assistance of the teacher. Reading accompaniments at sight.

Ensemble Classes

Free Classes in ensemble playing on two pianos two performers at each piano.

Symphonies by Beethoven.

Overtures by Mendelssohn, Weber, Goldmark, Beethoven, Thomas and others.

Also standard compositions for two pianos, four hands.

POST GRADUATE

Tausig-Ehrlich, Daily Studies.

Moscheles op. 70. Studies by Kalkbrenner, Seeling and Hanselt. Kessler Etudes. Haberbier Etudes. Chopin Etudes. Bach, The Well-tempered Clavichord. Beethoven Sonatas and Concertos. Moskowski School of Virtuosity.

Compositions and Concertos by Chopin, Liszt, Rubinstein, Grieg, Saint Saens, Tschaikowsky, Brahms and others.

Musical Form and Composition.

Ensemble Classes

Arrangements of Orchestral Works by Wagner, Goldmark, Saint Saens and others. Liszt Symphonic Poems, two pianos, four hands.

BACHELOR OF MUSIC DEGREE

(For Piano Students.)

In addition to satisfactorily completing the studies outlined in the foregoing schedule in pianoforte, the candidate before graduation in the degree course must have received thirty hours of credit in the college of Liberal Arts, and also the complete theoretical course.

Voice Culture

Singing is an emotional art, but the mechanics must nevertheless be thoroughly understood. The mere possession of emotion and voice avail nought unless one study the methodical and mechanical aspects and perfect themselves in the control thereof. Method must be so completely mastered that the layman who listens is not burdened with the effort the singer puts forth. The singer who cannot control his singing muscles so as to bring out the best tone of his voice makes a poor showing, no matter how much temperament he may possess.

It is only when method is thoroughly mastered that the artist really appears. There are favored individuals, appearing from time to time, who are said to sing naturally. They are few and far between. In any case, if they do not know why they do things, they can never teach—for to teach one must not only know how to do a thing, but be able to demonstrate how it is done. Thus, all must know the mechanics of singing if they wish either to sing or to teach singing.

There is no way to make the study of vocal art easy. While the Fine Arts are all expressions of the highest forms of our emotional and mental make-ups, the gift of song seems to be at once the most difficult to master, yet the most common.

For this reason vocal study should be slow and sure—above all, under the guidance of painstaking and competent teachers.

The outline of the voice course follows:

(Outline of Voice Course)

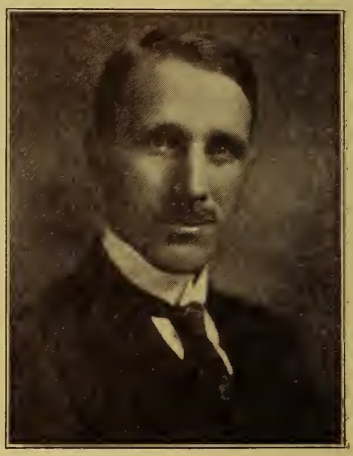
FRESHMAN

Breath control, voice placing, tone production.
Concone, Sieber, Vacci and Marchesi.
Easy Songs in English.
French and German.
Rehearsals Philharmonic Choral Club.
Piano.

SOPHOMORE

Development of range.
Exercises for flexibility.
Vocalises by Concone, Bordogni and others.
Commencement of repertoire of standard songs in English.
French and German.
First year harmony.
History of Music.
Rehearsals Philharmonic Choral Club.
Piano.

ALBERTINE GEFKEN DEWITT
Instructor in French



CARL J. WATERMAN
Tenor

ELIZABETH HALLENBECK GILBERT
Soprano

JUNIOR

(At least 6 hours credit in voice must be secured before Junior classification. These credits must be recorded before the sixth week of the First Semester is over.)

Advanced vocalises.
Continuation of technical development.
Second year harmony.
Rehearsals Philharmonic Choral Club.
Standard operatic arias.
Study of Oratorio.
Modern song literature.

NOTE:—The foregoing courses of study including two semesters of the special course in Expression (see outline on page 24) are the requirements for the Teacher's Certificate Course.

SENIOR (DIPLOMA)

Development of repertoire.
Third year harmony.
Preparation for church, oratorio and concert.
Study of operatic roles.
Rehearsals Philharmonic Choral Club.

BACHELOR OF MUSIC DEGREE

(For Voice Students)

In addition to satisfactorily completing the studies outlined in the foregoing schedule in voice the candidate before graduation in the degree course must have received thirty hours of credits in the college of Liberal Arts, and also the complete Theoretical Course.

FRENCH

Conversational French, taken either privately or in classes, is recommended for all voice students and is a prerequisite for classification in the voice department.

PERCY FULLINWIDER
Violinist

MASON SLADE
Organist

RUTH SCHUMAKER
Violinist

Violin

The art of violin playing has made such rapid strides within late years that it has become a prominent feature in musical institutions of standing; therefore great improvements have been made in methods of instruction in accordance with which our department aims to keep pace.

Quality is sought rather than quantity both in practice and in presenting works of art. Great emphasis is placed on habits of practice, and the student's mental grasp of the work is developed in accordance with the technical phase. The playing aloud of a composition should be no more necessary for its understanding than the reading aloud of a piece of English prose.

For graduation the pupils must present a complete list of music studied; also give a public recital and read at sight a composition selected by the faculty.

The following course will suggest the grade of study required:

FRESHMAN AND SOPHOMORE

Sevcik Violin School, Op. 6, Nos. 1 to 7, Meerts Elementary Studies, Gymnastics by Leonard, Studies by Kayser, Mazas, Schradiek, etc. Soli with piano accompaniment by Dancla, Sitt, Jacoby, DeBeriot and others. History of Music. Harmony.

JUNIOR—TEACHER'S CERTIFICATE

(At least 6 hours credit in Violin must be secured before Junior classification. These credits must be recorded before the sixth week of the First Semester is over.)

Studies by Kreutzer, Rode, Dont, Meerts, Schradiek; Sonatas by Tartini, Nardini, Handel, Haydn and others. Concertos by Viotti, Rode, De Beriot. Harmony.

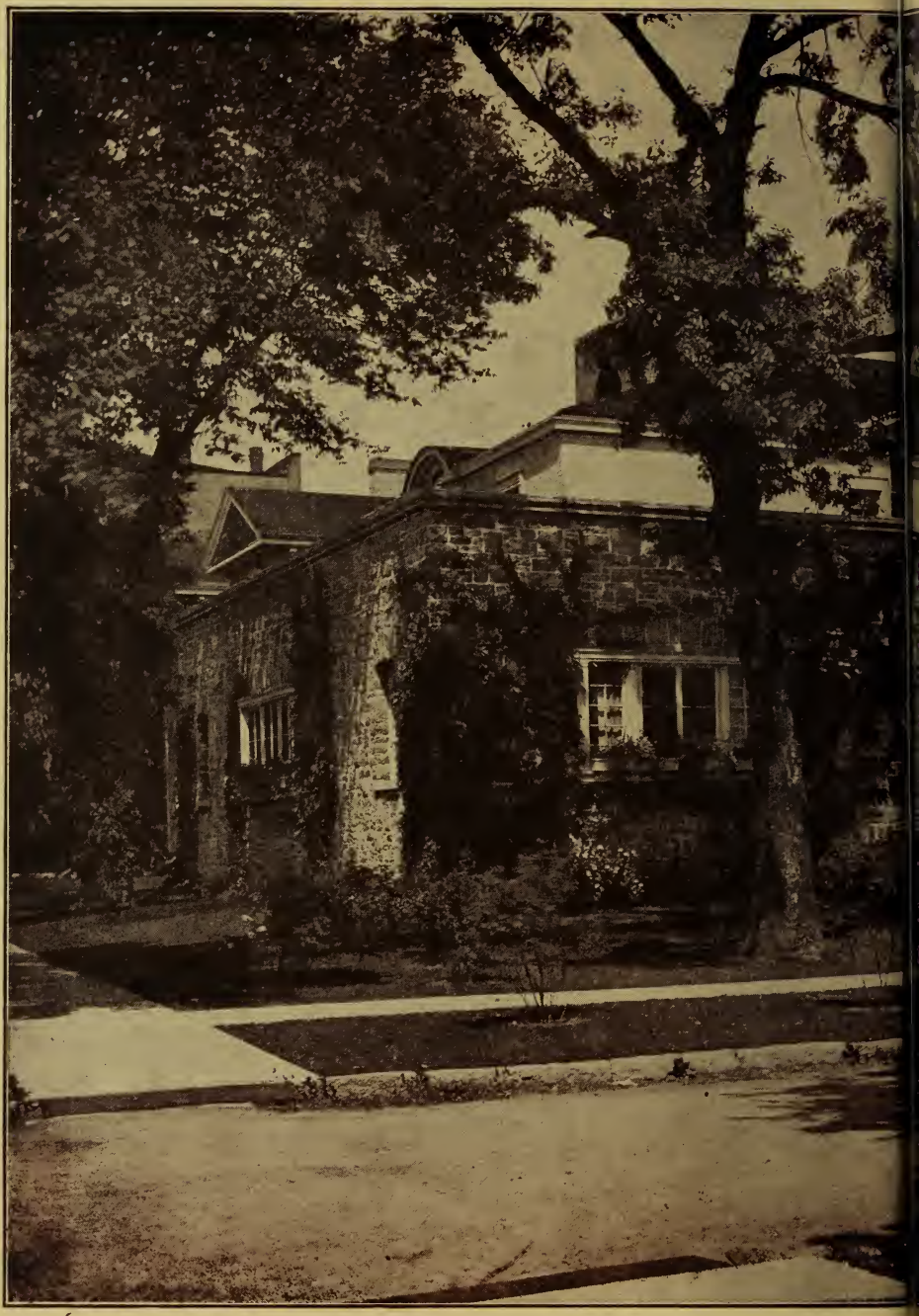
SENIOR—(DIPLOMA)

Caprices by Paganni, Sonatas by Bach, Soli by Wieniawski, Sarasate and others. Concertos and Miscellaneous Compositions by Vieuxtemps, Mendelssohn, Bruch, Dvorak, Beethoven, Brahms, Grieg and others. Harmony.

BACHELOR OF MUSIC DEGREE

(For Violin Students)

In addition to satisfactorily completing the studies outlined in the foregoing schedule in Violin, the candidate before graduation in the degree course must have received thirty hours of credit in the college of Liberal Arts, and also the complete Theoretical Course.



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NSERVATORY

Organ

The Conservatory affords its students complete instruction in Organ Music. Careful attention is given to the playing of church music, accompanying, use of stops, registration, and the mechanism of the instrument.

Every minister, and every church-goer, knows that in the musical part of most church services, both instrumental and choral, there is need of vast improvement. As an aid to devotion good church music rightly merits its title as the "handmaid of religion." Just to the degree that good church music fulfills such a function, so does poor, inappropriate, and badly presented music in the service destroy the spirit of worship, and tend to nullify the influence of the church in its own community.

The problem of better church music is almost entirely the problem of better training for church organists. There is presented herewith, for the consideration of those who have this particular field of music at heart, the exceptional advantages which Lawrence Conservatory provides for the training of competent organists.

Upon entering this department, no knowledge of the organ is required, but the student should be well grounded in piano playing. The course prepares the student for the effective playing of all standard and modern organ music.

In addition to the four organs formerly available for student practice work, a $10,000 pipe-organ has been installed in the new chapel auditorium. The following outline is followed:

(Outline of Organ Course.)

FRESHMAN

Stainer Organ Book.
Buck—Studies in Pedal Phrasing.
Bach—Chorales.
Easy Repertoire.
Registration and use of the resources of the instrument.

SOPHOMORE

Bach—Shorter Preludes and Fugues.
Nilson—Pedal Studies.
Repertoire.
Use of Organ in Church.
Modulation.
Harmonization.

JUNIOR

(At least 4 hours credit in piano and 2 hours credit in organ must be secured before Junior classification. These credits must be recorded before the sixth week of the First Semester is over.)
Bach—Preludes and Fugues—Sonatas.
Buck—Studies in Pedal Phrasing.

Advanced Repertoire, Classic and Modern, Guilmant, Widor, Rheinberger, Handel, Merkel, Mendelssohn, Liszt and others.
Use of Organ in Concert. Program Building.
Free Improvisation.
Transposition.

NOTE:—The foregoing courses of study including two years of Harmony, one year of Musical History, are the requirements for the Teacher's Certificate Course.

SENIOR

Bach—Greater Works.
Advanced Repertoire.
Strict Improvisation.
Third Year Harmony.

BACHELOR OF MUSIC DEGREE

(For Organ Students)

In addition to satisfactorily completing the studies outlined in the foregoing schedule in organ the candidate before graduation in the degree course must have received thirty hours of credits in the college of Liberal Arts, and also the complete Theoretical Course.

Public School Music Methods

The purpose of this course is to equip men and women to supervise and teach music in the public schools. As the systems of instruction differ, students become familiar with such systems as the Progressive (Silver Burdett), Eleanor Smith & Hollis Dann (American Book Co.), The Educational (Ginn & Co.), etc.

TIME REQUIRED. Two school years are employed in the completion of this work. The course requires diligent study, regular practice, talent for music and marked ability for teaching to complete in this time.

ENTRANCE REQUIREMENTS. 1. Good general education. A high school education or its equivalent is necessary to secure a desirable position. 2. Talent for music, an agreeable voice, and the ability to interpret music used in the elementary grades in the public school. 3. Ability to read at sight, simple music.

SCHEDULE OF STUDIES

FIRST YEAR

Public School Methods.
Sight Reading.
Ear Training and Dictation.
Notation and Terminology.
Ear Training, Dictation-Writing.
History of Music.
Harmony.
Private Lessons in Voice and Piano.
Rehearsals of Philharmonic Choral Club.

SECOND YEAR

High School Methods.
Ear Training and Dictation.

Advanced Harmony.
Psychology and Pedagogy.
Child Voice Training.
Song Interpretation.
Listening Lessons.
Community Music.
Private Lessons in Voice and Piano.
Rehearsals of Philharmonic Choral Club.
Thesis on some professional subject.

METHODS AND MATERIAL. A study is made of methods of teaching music in elementary grades which conforms to sound pedagogic principles. The following topics are discussed in lecture and class work.

Purpose of Public School Music.
Correct position of body. Breathing.
Care and training of the child voice.
What to do with monotones.
Simple ear training and dictation exercises.
Major scale and manner of presentation.
Tonic sol fa hand signs. Interval drill.
Development of the sense of rhythm in children.
How to teach the problems of rhythm.
How to unite time and tone.
Devices. Beating time. Note singing.
Staff represented in simplest manner.
Scale names, pitch names and syllable names.
Notation and terminology. Use of pitch pipe.
How to secure individual proficiency.
Plan of study in exercise and songs.
Vocalization. Classification of voices.
Part singing. Principles of sight singing.
Written work. Visualization. Tone thinking.
How to teach chromatics. Problems of rhythm.
Bass clef, triads, modulation, minor scales.
Importance of individual work.
Value of song singing as a basis for future study.
Use of the baton. Art of conducting.
Practice teaching, suggestions in presentation.
How to assign and conduct a lesson.
Song interpretation, enunciation, phrasing.
Expression, style.
Technique of class management.

Study of material and method of presentation from the first to the eighth grades inclusive.

HIGH SCHOOL METHODS

(1) High School Chorus. Organization.
Classification of voices. Seating of chorus.
Management of the chorus. How to awaken interest.
Discipline. Results. Directing.
Examination of high school material.

(2) MUSICAL APPRECIATION. This study is added to the singing of choruses and part songs chosen from the greater composers, and to the hearing of solo songs and instrumental composition simi-

larly chosen. A course of lectures is presented each year. Analysis of form and content of these compositions, together with contributary study of musical history and biography.

(3) THEORETICAL WORK IN HIGH SCHOOL. A course in harmony adapted to High Schools will be outlined.

SIGHT READING. Drill in scale and interval singing. Time, subdivisions, part singing.

NOTATION AND TERMINOLOGY. A complete review of musical notation is given to insure absolute accuracy in the use of notation and gives such skill and speed as will enable teachers to make blackboard exercises for sight reading and drill neatly.

EAR TRAINING AND DICTATION. Work in the objective study of tone. Written work. Writing melodies from memory is followed by writing of songs, in two and three parts. Rapid singing of four measure phrases by the teacher and writing of the same by pupils, soon leads to the habit of both seeing and hearing by phrases rather than note by note.

MELODY WRITING AND ELEMENTARY FORM. Analysis and construction of melodies. Place of melody writing in the school room. Elements of form. The phrase. The period. The binary and ternary structures. Thorough analysis of children's songs and other music adapted for use in schools; the small song forms named above are made familiar.

SONG INTERPRETATION. The chief aim of music study in schools is the interpretation of the musical expression of others; as the formation of correct ideas is essential in all art teaching, there is no more important phase of music study than that of correct song interpretation. Songs adapted for the different grades will be sung. Each student completing the course will perform thirty songs appropriate for use in the grades. They must be committed to memory and played as well as sung.

PSYCHOLOGY AND PEDAGOGY. A study of the relation of psychology and pedagogy to musical education. Textbooks. *Psychology*—Halleck. *Art of Teaching*—White. *Education through Music*—Farnsworth.

HARMONY—MUSICAL FORM AND ANALYSIS. All students in Public School Music are required to complete the course in harmony, Form and Analysis as outlined for first and second years of the Theoretical Course.

MUSICAL HISTORY. A general study of musical events of the earlier times to the present is made. Textbook, Hamilton's *Outlines of Musical History.* Collateral reading and essays on musical topics. This course requires one year.

ASIDE FROM THE ABOVE CLASS WORK ALL STUDENTS STUDYING THE PUBLIC SCHOOL MUSIC COURSE ARE REQUIRED TO TAKE PRIVATE INSTRUCTION IN VOICE AND PIANO.

PIANOFORTE AND SINGING. Every music supervisor should at least be able to play accompaniments and follow an instrumental score in conducting. One of the important phases of our work is the care of the child voice; therefore it is important that the music supervisor have a well placed voice and a tone quality worthy of imitation by children under his instruction. The importance of the above cannot be too strongly emphasized.

History of Music

This course covers one year. Beginning with a study of the music of the oriental nations, the course continues with the music of the Greek, Roman, French, Netherlandish and Italian schools, the genius epoch of the German schools, and the modern music of Germany, France, Russia and America.

(Outline of History Course.)
Textbook—Tapper and Goetschius

FIRST SEMESTER

Music among the ancient Nations. The Chinese, Hindus and Egyptians. The Israelites. The Greeks and Romans. The Early Christian Church. Association of Parts.

Music of the People. Troubadours and Trouveres. The Netherland School. Palestrina. Early Opera in Italy, France and Germany. The development of Music instruments. Instrumental music. Bach and Handel. The Polyphonic style.

SECOND SEMESTER

The study of the lines and works of the great composers, illustrated by recitation periods by advanced students and members of the faculty.

The Orchestra and its instruments. (Textbook—Mason.)

Normal Training for Piano Teacher

The course is definitely outlined, showing what material to use and how to present it, and is given during the Junior year, which makes it especially valuable to pupils who find it necessary to make teaching a source of income before continuing the more advanced studies.

The student who has fulfilled the requirements of the junior year, in technic, harmony, history and teachers' training in the Lawrence Conservatory of Music will have no occasion for complaining of being in the dark. The course is practical and definite, and is meeting a popular demand.

(Outline of Course)

Textbook—Piano Teaching, by Ludolph Arens

1. PRELIMINARY THEORY.

Piano technique dissected. Building up of the various elements of piano technique. How to teach phrasing and expression. Training in rhythm. Melody Playing.

2. PRACTICAL TRAINING.

How to teach beginners. Teaching of children before the class. Teaching of children in private lessons twice a week for a term of ten weeks under supervision of instructor.

3. General Theory.

The science of teaching piano. Exercises for the elimination of various faults. Discussion of the various types of students and how they should be trained. Graded lists of piano studies and piano pieces from the beginning to the advanced grades. Special studies for rhythm, phrasing, musical advancement, velocity, style, expression, pedal studies, octave studies. Studies for double notes. Studies for the left hand. Discussion of the various methods. Teaching of systematic piano practice.

Harmony Course

FIRST YEAR

FIRST SEMESTER

Harmony Textbook, Emery, Scales

Keys, Signatures, Key relations, Intervals, Consonances and Disonances. Triads of the Major csale. Triads of the Minor scale Inverted Triads, Consecutive Chords of the sixth. The Dominant Seventh Chord and its resolution.

SECOND SEMESTER

Inversions of the Dominant Seventh. Collateral Sevenths and their inversions. Consecutive sevenths. The diminished seventh chord. Cadences. Irregular treatment of the Seventh. Chromatic changes of single notes. The Italian, German, French and Napolitan sixths. Modulations.

SECOND YEAR

FIRST SEMESTER

Modulations continued. Suspension. Retardations. Writing in full score. Open Harmony.

SECOND SEMESTER

Appogiatura, Passing Notes, Anticipation, Organ Point and sustaining Notes. Harmonizing Melodies. Supplying Basses, Altos and Tenors to given chords. Harmonizing given Alto and Tenor parts. The Chorale. Harmonic Analysis.

THIRD YEAR

FIRST SEMESTER

Counterpoint—Textbook Bridge

Counterpoint in two parts in the five species.

1. Note against note.
2. Two notes against one.
3. Four notes against one.
4. Syncopation.
5. Florid Counterpoint.
6. Counterpoint in three, four, and five parts.

AIMEE BAKER
Art

J. G. MOHR
Piano Tuning

MARY MARGUERITE ARENS
Expression

SECOND SEMESTER

Musical Form and Analysis—Textbook Elson

Counterpoint continued to eight parts.

Figures and their treatment. The Suite, The Old Dances, The Sonata Form. The Minuet Form. The Rondo Forms. Overture Concerto, Symphony. Vocal forms, The Mass, The Aria, The Art Song. Contrapuntal forms analyzed. The Canon and the Fugue. The Modern Forms.

FOURTH YEAR (Post Graduate Course)

FIRST SEMESTER

Double Counterpoint and Canon. Textbook—Bridge

Double Counterpoint in the octave, tenth and fifteenth. Added Thirds, Imitation. Canon. Finite and infinite Canon. Canon by augmentation, Polymorphus Canon. Canon recte et retro. The Fugue.

SECOND SEMESTER

Composition. Textbook—Bussler

Two measure phrases. Four measure periods. Sections of eight and sixteen measures. Composition of songs, sonatinas, variations, sonatas, string quartets and short forms.

Drawing, Expression, Designing

The work of drawing, expression, and designing is an integral part of the Conservatory and is organized for the purpose of widening the opportunities of students in the various departments. It is equipped to meet all immediate needs of those who would specialize in these subjects. The specialized and individual instruction in small classes, and a more definite approximation of the departments, suggest some of the lines in which advance is being made over previous years. In addition, students will find here a scholastic and social atmosphere that inevitably enlarges the vision and invigorates the creative faculty. There is also the opportunity to combine the drawing and expression instruction in the related course of Public School Music, thus enhancing the value of the certificate. This will appeal especially to those intending to become public school music supervisors.

Public School Drawing Course

Time required for obtaining a certificate—two years—five afternoons a week from 1:30 to 4:00

FIRST YEAR CLASS

FIRST SEMESTER

Drawing—Cast and Still Life, Sketching, Perspective in charcoal, pencil, etc.

SECOND SEMESTER

Drawing continued—Pen and Ink Technique. Illustrating.
Color Theory—simple color studies.
Design—Problems and Principles of.

SECOND YEAR CLASS

FIRST SEMESTER

Drawing (advanced)—Cast and Life.
Design—Costuming, Illustration, Decoration.
Water Color—Transparent and Tempera—with Problems.
Mechanical Drawing—Lettering and Perspective.

SECOND SEMESTER

Applied Design—House planning and furnishing, Constructions in wood and paper, Leather tooling, Basketry, Weaving, Modeling, etc.

Pedagogy—School methods and systems—Programs.

NOTES

Art History and Appreciation one afternoon a week, for both classes. Text book—"History of Art" by DeForest and Caffin.
Practice departments are maintained in nearby villages, in both Public School Drawing and Music.
Easels and Drawing boards in studio, other materials are supplied by students.

Expression

Lawrence Conservatory of Music goes on record as favoring an important feature of vocal work that is so frequently overlooked; namely, elocutionary studies. A course is offered which all regular voice students are required to take. However, a more complete course in Elocution is available to those who desire to specialize in this work. One of the basic truths of all vocal endeavor is the need for just this sort of training. The prevalent American tendency to flat A's and give a provincial turn to final R's cannot easily be remedied in the singing voice until relieved in the speaking voice. Furthermore, facial expression is too often a stolid characteristic among singers. The course is designed to overcome this tendency.

Special Expression Course for Vocal Students

The purpose of this course is to give vocal students a knowledge of dramatic interpretation, in order that their bodily and facial action may harmoniously strengthen their vocal studies; and to acquaint

vocal students with the general rules governing stage business and management.

Time required to complete course, one school year, class and private lessons. (This course is required of all voice students who are candidates for certificate, diploma or degree.)

OUTLINE OF COURSE

FIRST SEMESTER

Vocal Expression

Cultivation of poise and directness in addressing an audience.
Elimination of weak enunciation and mannerisms of speech.
Development of imagination and abandonment.
(Text Book): "Psychological Development of Expression" (Blood.)

Bodily and Facial Expression

Necessary physical exercises for freeing restricted muscles.
Graded studies in Bodily and Facial Expression.

Character Study

Life Study or the Impersonation of characters seen in real life.
Presentation of scenes from Charles Dickens' novels, interpreting characters as in Life Study.
Study and Presentation of good modern play, with special work on stage business.

SECOND SEMESTER

Vocal Expression

Graded Interpretative Readings.
Enunciation and Tone Color.

Bodily and Facial Expression

Emerson Harmony Exercises.
Graded Studies in Bodily and Facial Expression.

Dramatic Art

Reading of standard, modern dramas with interpretative character work.
Presentation of short scenes from modern dramas. Scenes to be staged in succession by different members of class.
Pupil directing to receive criticism on general management.

Expression Course for Children

The purpose of this course is to assist children in overcoming self-consciousness, shyness and reticence; to give them confidence of speech and grace of manner in addressing others; and to prepare them to read in public.

COURSE OF STUDY

Voice Training

Enunciation, Correct Breathing, Placement of Speaking Voice.

Physical Culture and Bodily Expression

Exercises to overcome tenseness or awkwardness of bodily action, and to produce natural graceful gestures.

Sight Reading of Poetry

Studies to express proper thought without yielding to the metre. Text Book: Eugene Field, "With Trumpet and Drum."

Graded Readings for Children

Bright readings that will appeal to children and secure abandonment to thought.

Elementary Character Work

Public Appearance

Children's Recitals and Fairy Playlets.

Children's Department

All teachers know that the first years of study are the determining ones, and it is to the priceless import of right beginnings that the special attention of this department is directed.

Too often the genius of famous teachers counts for little or naught in the development of pupils who come for their instruction without having realized the first principles of a fundamental musical education. The common result is disappointment and failure, unless, with rare courage, is found a way to begin once more at the foundation and build a more permanent structure.

Observation and experiment have proved that much teaching fails of expected fruitage because of wrong beginnings and this we aim to avoid. The system of combined private and class lessons prevails in this department as in others.

In our graded schools, children meet in classes for daily recitation, and there is much which can be gained in the study of music by means of organized class work. This school offers a complete system of children's graded classes in music.

Saturday mornings are given to class work for children. The hours are from eight-thirty to ten, and pupils are graded according to age and attainments, from the primary class for children from five to seven years of age, through the intermediate classes to the more advanced grades.

These classes are without expense to all children who are enrolled in the Primary department, and are planned to supplement the private lessons of the week.

The teachers in this Saturday morning school are engaged for a particular branch of instruction; rhythm, melody, harmony, sight reading, technic, singing, and the history of music form the ground

work of the morning's study. Thus, even the youngest pupils gain a knowledge, which is a positive factor in their mental growth, as well as an inner spring to spontaneous expression.

We have added to the work of this department a course of training for children in self expression. This is given as elocutionary training in every day subjects and themes of the child's own world. We invite your investigation of this interesting work.

These teachers are selected because of their ability to manage and teach children. Our methods make them enjoy their work.

No one over sixteen years of age is permitted to enroll in this department.

Piano Tuning

This work is provided with ample accommodations for a systematic course of instruction to thoroughly qualify any who desire to make tuning a profession. The course is recommended to those who are to become teachers in sections of the country where competent tuners are not to be found.

OUTLINE OF COURSE

Pitch and relation of intervals as applied to tuning. Structure of temperament. Acoustics, embracing the theory of scale, harmonics, beats and temperaments. Construction of pianoforte. Mechanism of action in minutest detail. Stringing. Action-regulating. Setting up piano actions. Re-building worn pianos.

General Conservatory Information

REQUIREMENTS FOR ADMISSION

Students entering the Lawrence Conservatory do so either as regular or special students. As regular students they follow prescribed courses of study, and become candidates for a certificate, diploma, or degree. As special students, they pursue such work as they may elect.

The regular courses are based upon the necessary elements of a complete musical education. It must be borne in mind that such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental principles, and a well defined artistic and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the regular work.

TO STUDENTS

No student can afford to exclude the study of the pianoforte. To vocalists and violinists the importance of a knowledge of this instrument is essential.

Students who have but a limited time at their disposal and who cannot complete the full course should specialize in some one branch and take as many secondary subjects as circumstances will permit. The Dean will be glad to advise what would be most useful and proper.

MUSIC CREDITS FOR COLLEGE STUDENTS

College students who wish to study music but not as extensively as the musical courses provide, may use music study as electives in their regular course.

Twelve hours of credit in music may be had as electives in the courses leading to the A.B. degree, but one-third of the credit offered must be in theoretical subjects. However, college credits are not allowed for Elementary work in voice or instrumental alone. See elsewhere in this catalogue for tabulation of Conservatory credits.

HONOR SYSTEM

All written examinations, whether quizzes or finals, are conducted under the honor system, the administration of which is in the hands of the student body. At the close of the examination the student signs his name to the following declaration: "I hereby assert on my honor that in writing this examination I have neither given aid of any kind nor received aid from any source."

CERTIFICATES AND DEGREES

The Conservatory of Music bears the same relation to Lawrence College that a school of law or medicine bears to a university. The Conservatory has its own dean and faculty of professors, instructors and assistants. Its four year courses, the conduct of its classes, and its discipline in regard to attendance and examination are all modeled on the practice of the College of Liberal Arts.

The degree of bachelor of music is conferred only upon students of exceptional attainments. It is intended that the degree shall be a mark of honor as well as a certification that so many hours of musical work have been satisfactorily completed.

"ALL STAR ARTISTS' SERIES"

No less important than class-room instruction is the hearing of good music presented by artists of superior ability. To meet this need there has been established the "All Star Artists' Series." The most distinguished artists of the world appear in this series.

FACULTY RECITALS

One of the most helpful features of the Conservatory are recitals by the faculty. Every semester programs are arranged. The students hear the choicest numbers from classic writers. The faculty recitals are complimentary to the students and public.

STUDENTS' RECITALS

Throughout the season recitals are given by the students, to which their friends and the public are admitted free of charge. These take place in Peabody Hall. Unclassified recitals are given by such as the teachers think are prepared. The spirit of helpfulness and comradeship pervades all the recitals.

Toward the close of the season exhibition concerts are given in which only the most advanced students take part, and to which also the public is invited.

CONSERVATORY ENSEMBLE ORGANIZATIONS

No student can claim to have a broad musical education who has not acquired the ability to participate in ensemble work and yet work of this character is almost entirely neglected in many schools of music in this country. The work of the ensemble organizations has not been allowed in the least to interfere with or take the place of the work of private instruction in the Conservatory, but has rather supplemented the latter. The experience thus gained is of great practical value.

CONSERVATORY ORCHESTRA

A conservatory orchestra is maintained and offers the experience and routine necessary to become an efficient orchestra player. All pupils in the advanced grades of stringed and other orchestral instruments are entitled to membership. Professor Fullinwider is the conductor.

GLEE CLUB

The Glee Clubs have for many years been prominent features of the college, giving annually a series of concerts in various cities of Wisconsin, and surrounding states, besides participating in many local events. Membership is restricted to Conservatory and college students.

PHILHARMONIC CHORAL CLUB

The Philharmonic Choral Club numbers nearly two hundred voices, composed of students and local residents.

In all European schools of music a strict attendance at rehearsals in chorus singing is demanded. Lawrence Conservatory acknowledges the wisdom of this course. The thorough training of the ear and the sense of rhythm is the first requisite, and the best means to that end is long experience in chorus singing under a competent drill master. The importance of this can not be easily overestimated. *The Conservatory must, therefore, refuse either testimonial or certificate of any kind to those in the voice or Public School Music course who have not attended the chorus rehearsals and made themselves proficient in this indispensable qualification.*

CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of

music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the Lawrence Conservatory of Music advises supplementary work, incidental to a general education.

THE MUSIC FESTIVAL

The Lawrence Conservatory Music Festival is held for the purpose of advancing the musical interests of the community. Such advantages as are offered at this time are rarely to be found outside of large cities. It is under such conditions as these that music makes its supreme appeal, and students are fortunate, indeed, who can thus have their imagination aroused and their musical blood stirred. Such occasions enlarge their musical appreciation and fire their ambition.

CONSERVATORY LIBRARY

Students enjoy access, without charge, to the library of the Conservatory. In this collection there are many valuable books of reference, and students will find a number of works for study and reading under the heads of biography, histories of music, aesthetics of music, dictionaries, criticism, essays, etc.

SELF HELP

Many students find it possible to make a portion of their expenses, by engaging in some sort of work while attending the Conservatory. Every assistance possible is given those desiring work.

CONSERVATORY DORMITORIES

The Lawrence Conservatory of Music has its own dormitories for the young women attending the institution, within convenient distance from the conservatory. In administration no pains are spared to maintain a home-like atmosphere, and to promote that reciprocal relationship which makes such associations signify so much in the college life of young women.

Each dormitory is in charge of a preceptress, who lives in the building and associates with the students as friend and adviser.

Men students can obtain room and board at Brokaw Hall, the college dormitory for men.

Application for admission to the dormitories should be made early and should be accompanied with a deposit of $5.00, without which no room will be reserved. If a room is engaged and notification to cancel is received before August 15 the deposit fee will be returned, but in no case if the notification is received after this date. Students who leave the dormitories before the close of a term will be required to pay the room rent till the end of the term.

Rooms are furnished with sanitary couches, table, chair, bureau, washstand, mirror, bowl and pitcher. Students are required to bring: 6 napkins, 4 sheets, 3 pillow cases, 6 towels and blankets. The floors are oiled or painted and may be so used, unless the student prefers to bring a rug or carpet. Reductions are not made for absences less than one week in extent. Women from abroad are required to board in the dormitories unless for adequate reason, at the request of their parents or guardians, they are excused to board elsewhere. Occupants of rooms will be required to pay promptly for any

damages. Students must pay for all laundry, except towels, and bed linen not to exceed six pieces per week. It is requested that all linen be plainly marked.

ASSIGNMENT OF ROOMS

Applications for rooms should be made as early as possible. The assignment of rooms to students already in attendance is made the first week in May. After that date rooms will be assigned strictly in the order in which the applications are received and vacancies in the building will be filled in the same order.

OUTSIDE RESIDENCES

Students who do not reside in the Conservatory dormitories, are required to live with relatives or in the homes of strictly private families where both room and table board are provided. All such residences must be approved by the President of the College.

RULES AND REGULATIONS

All pupils entering the Conservatory do so with the distinct understanding that they will be governed and must abide by the following rules and regulations:

1. The tuition of the Conservatory is payable strictly in advance for each semester.

2. Students commencing a semester are thereby obligated to complete it.

3. Lessons lost in consequence of the absence of the pupil will not be made good by the Conservatory except in case of protracted illness, when due notice in writing has been given to the Dean of the Conservatory.

4. Students failing to take the examinations and those falling below passing grade will be required to take a re-examination to secure credit, the charge for which will be $1.00.

5. The public should understand that a refund of money cannot be expected after a semester has begun. The teachers are engaged for a given number of points; and, after the lessons are arranged, vacancies caused by a pupil's illness are of no value to the management, and in most cases a direct loss would thus be sustained.

6. No pupil of the Conservatory is allowed to omit lessons without sufficient cause.

7. The Reference Library is intended to be used exclusively as such. Therefore, the books *must not be taken away* from the Conservatory.

8. Classified students are required to take two lessons per week in their major study.

9. Pupils may enter the Conservatory at any time during a semester, and tuition will be charged only from the date of the first lesson. No charge will be made for the expired portion of the term.

10. The teacher's certificates and diplomas of the Conservatory can be conferred only on those pupils who have completed the regular course of study and passed a successful examination.

11. A complete record must be kept by Regular Students of all compositions studied during their attendance at the Conservatory.

12. Such students must be prepared to present their record upon the request of their instructor or the Dean.

13. The bulletin board on which may be found notices of concerts and lectures, as well as general information, will be found in the main hall and should be consulted daily.

14. Students studying voice and those in supervisors' classes are required to sing in the Choral Society, unless excused by the Dean.

15. Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

16. Changes cannot be made from one teacher to another without the consent of the Dean.

17. Students whose conduct proves them to be at variance with the methods and spirit of the Conservatory, or who do not maintain a satisfactory standard of work, may, for the obvious good of the school, be dropped, even though no specific offense meriting expulsion or suspension be charged against them.

18. College students intending to study music are required to do so at Lawrence Conservatory, a department of Lawrence College.

19. Students are not allowed to perform in public without permission of the Dean or their respective teachers.

20. The first chapel of each semester begins at 4 P. M. on Wednesday of registration week. Thereafter chapel is held at 9 A. M. Conservatory students are required to attend, excepting members of Jewish and Catholic churches.

21. Seniors who lack sufficient hours for graduation may not be seated with the graduating class on commencement day, nor shall their names be printed upon the commencement program, even though arrangements may have been made for completing their work later.

22. Any cause for dissatisfaction should be reported to the Dean who will give the matter immediate and personal attention.

23. These rules apply to everyone studying in the Conservatory, and no exceptions can be made.

24. Students are advised to report at the office of the Conservatory a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

TERMS OF TUITION

In considering the terms for tuition, the standing of the instructor and institution should be taken carefully into account. The Conservatory does not contend that the tuition is the cheapest, but it does claim—and investigation will substantiate this claim—that for the grade of instruction offered Conservatory rates are positively the lowest to be found anywhere. And this without considering the many free advantages offered students. The teachers for whom the highest rates are charged rank absolutely at the top of their profession. The intermediate teachers are musicians of high standing, thoroughly competent to give instruction. The preparatory teachers

in most cases are post-graduates of this institution. Their education has been along the broadest and most approved lines, and all have had ample experience as teachers.

CREDITS

Credits in private work are based upon two lessons per week.

Instrumental .....2 hrs. per Semester
Voice .....2 hrs. per Semester

THEORETICAL SUBJECTS

Harmony .....2 hrs. per Semester
History .....2 hrs. per Semester
Public School Methods .....2 hrs. per Semester
Sight Reading, ear training, dictation.....1 hr. per Semester
Psychology and Pedagogy .....2 hrs. per Semester
French (class work) .....3 hrs. per Semester
Drawing and Designing .....10 hrs. per Semester

(One hour for Liberal Arts)

OTHER CREDITS

Philharmonic Choral Club .....1 hr. per year
Conservatory Orchestra .....1 hr. per year
Glee Clubs .....1 hr. per year
College Band .....1 hr. per year

RATES IN SPECIAL COURSES

Tuition per Semester for all class work in Public School Music Course $63.00
Public School Methods..... 15.00
Ear Training and Dictation 10.00
Notation and Terminology 5.00
Music History 15.00
First Year Harmony and Theory 15.00
Second, Third and Fourth Year Harmony 22.00
Sight Reading 7.00
Song Interpretation (2nd Semester)..... 7.00
Psychology and Pedagogy 11.00
Normal Course for piano teachers (2nd Semester) 15.00
Piano Tuning 15.00
Drawing 35.00

PRACTICE ROOMS

Rentals Per Semester

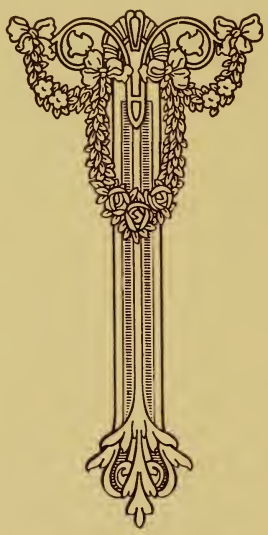
Piano Practice One Hour Daily.....$ 6.00
Additional hours daily at the same rate.
Vocal Practice Room with use of piano one-half hour period per day 3.00
Violin Practice Room, one hour daily..... .75
Two Manual Pedal Organ, one hour each day, including blowing $18.00
Pipe Organ at Church.....30 cents for each hour

PRACTICE ROOM RULES

No student will be allowed to change the hours for practice with other students. No absences from practice will be allowed. Only pupils engaging semester periods of special lengths will be allowed to use the rooms. No students will be allowed in the practice rooms except the ones who have them engaged.

DIPLOMAS AND CERTIFICATES

The Degree fee is $15.00.
The Senior graduation fee is $10.00.
The graduation fee for Public School Music is $5.00.
The fee for Teachers' Certificate Course, $3.00.



TABULATION OF TUITION RATES

TEACHER	Subject	Lessons Weekly	Tuition per each Semester 18 Weeks
Dean Evans	Voice	One	$45.00
		Two	90.00
	Class of two	One	22.50 (each)
		Two	45.00 (each)
Mr. Arens	Piano	One	27.00
		Two	54.00
Mr. Slade	Organ or Piano	One	27.00
		Two	54.00
Miss Gilbert	Voice	One	27.00
		Two	54.00
Mr. Waterman	Voice	One	27.00
		Two	54.00
Mr. Fullinwider	Violin	One	27.00
		Two	54.00
Mrs. Fullinwider	Piano	One	18.00
		Two	36.00
Mrs. Arens	Expression	One	18.00
		Two	36.00
Miss Braden	Piano	One	18.00
		Two	36.00
Miss Schumaker	Violin	One	13.50
		Two	27.00
Conservatory Fee			4.00

CHILDREN'S DEPARTMENT—Rates for Children

Mrs. Fullinwider Mrs. Arens Miss Braden Miss Schumaker	Piano Expression Violin	One Two	$ 9.00 18.00
Conservatory Fee			.75

OUR AIM

To have Lawrence Conservatory acknowledged the leading conservatory, not only in Wisconsin, but the entire middle west.

REASON

We have one of the best plants in the entire country, our equipment is well nigh complete in every detail, our faculty is superior and being enlarged and strengthened each year, our graduates are successful and being accepted in preference to others, our faculty is a unit in this aim and with such united effort we are succeeding even beyond expectation.

UNIVERSITY OF ILLINOIS-URBANA
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